

ANNÉES DE PÈLERINAGE

TROISIÈME ANNÉE

ANNÉES DE PÈLERINAGE

Troisième Année

1. ANGELUS!

Prière aux anges gardiens

Andante pietoso

Klavier
oder
Harmonium

p dolce
una corda
Leg. * *Leg.*

The first system of the musical score for 'Angelus!' is written for piano or harmonium. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The tempo is 'Andante pietoso'. The music begins with a treble clef staff containing a series of chords and a bass clef staff with a melodic line. Performance markings include 'p dolce' and 'una corda'. The system concludes with two 'Leg.' markings and an asterisk.

sempre p e legato
Leg. * *Leg.* *

The second system continues the piece. The treble clef staff has a melodic line with slurs, and the bass clef staff has a rhythmic accompaniment. The marking 'sempre p e legato' is present. The system ends with two 'Leg.' markings and an asterisk.

dim. *mp*
tre corde

The third system shows a dynamic shift from piano to mezzo-piano. The treble clef staff has a melodic line with slurs and fingerings (1, 2, 1, 3). The bass clef staff has a rhythmic accompaniment. The marking 'dim.' is followed by 'mp'. The system ends with the marking 'tre corde'.

mf sostenuto ed espressivo
Leg. * *Leg.* * *Leg.* * *Leg.* *

The fourth system features a mezzo-forte dynamic and a more expressive character. The treble clef staff has a melodic line with slurs and fingerings (2, 4, 2, 4, 3, 2, 3, 5, 3, 2, 1, 4). The bass clef staff has a rhythmic accompaniment. The marking 'mf sostenuto ed espressivo' is present. The system ends with four 'Leg.' markings and an asterisk.

Leg. * *Leg.* *

The fifth system continues the piece. The treble clef staff has a melodic line with slurs and fingerings (2, 3, 4, 3, 2, 3, 2). The bass clef staff has a rhythmic accompaniment. The system ends with two 'Leg.' markings and an asterisk.

39

48

57

66

75

84

93

p dolce
sempre legatissimo

101

dim. - - -
una corda

111

dolciss., con grazia

120

un poco rall.
dim. - - - 2 -
pp

130

a tempo
mf sostenuto
tre corde

140

p
sempre legato e poco a

149

poco cresc. crescendo molto

Harmonium

157

ff

Klavier

ff ff

165

sempre f ed espr. ff

175

un poco accel. p poco a poco cresc. scen - do ff

186

Tempo I p dolce una corda

195

sempre p

Ped. *

201

dim.

dolce

209

219

sempre dolciss. e legato

Ped. *

228

Ped. *

237

un poco espressivo

245

dim.

pp perdendo

2. AUX CYPRÈS DE LA VILLA D'ESTE N° I

Thrénodie

Andante

mf

f

sempre legato

dim. - - - **p**

un poco cresc. - - - **rinforz.**

rall. - - - **molto accentuato**

f

cresc.

Lea.

42

ff appassionato

ff

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

49

un poco dim. - - - - - rinforz.

rinforz.

Reo. * Reo. * Reo. *

56

un poco rall. - - -

v

Reo. *

63

tranquillo

p sotto voce

Reo. * Reo. * Reo. * Reo. * Reo. *

69

Reo. * Reo. * Reo. * Reo. *

poco a poco accelerando - - -

75

Musical score for measures 75-81. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes. There are several slurs and ties across the staves. Below the staves, there are markings: 'Led.' followed by a flower-like symbol, and 'Led.' followed by a flower-like symbol with a star. The text 'poco a poco cresc.' is written above the right side of the system.

81

Musical score for measures 81-87. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with a complex rhythmic pattern. Below the staves, there are markings: 'Led.' followed by a flower-like symbol, and 'Led.' followed by a flower-like symbol with a star. The text 'poco a poco cresc.' is written above the right side of the system.

Più agitato

87

Musical score for measures 87-93. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music is marked 'Più agitato' and 'sempre legato'. There are dynamic markings 'f' and 'p'. There are also markings for 'tremolando' and 'marcato'. Below the staves, there are markings: 'Led.' followed by a flower-like symbol, and 'Led.' followed by a flower-like symbol with a star. The text 'poco a poco cresc.' is written above the right side of the system.

93

Musical score for measures 93-99. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with a complex rhythmic pattern. Below the staves, there are markings: 'Led.' followed by a flower-like symbol, and 'Led.' followed by a flower-like symbol with a star. The text 'poco a poco cresc.' is written above the right side of the system.

99

Musical score for measures 99-105. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with a complex rhythmic pattern. Below the staves, there are markings: 'Led.' followed by a flower-like symbol, and 'Led.' followed by a flower-like symbol with a star. The text 'poco a poco cresc.' is written above the right side of the system.

105 *più cresc.* *un poco accel.* *fff* *tremolando*

112 *rinforz.* *Ossia* *ff* *legato*

119

124 *un poco rall.* *molto dim.* *pp*

Tempo I

131

f appassionato

un poco dim.

138

rinforz.

146

mp

mp

156

mp

cresc.

166

ff

175

p senza agitazione, e molto legato

183

un poco più marcato (ma poco)

Red. *

191

p ten.

ten.

ten.

ten.

ten.

Red. *

196

cresc.

Red. *

201

f

dim.

Red. *

207

mf

Red. *

*) Das Fehlen eines Arpeggio-Zeichens ist offenbar Absicht. Wenn man auch die Töne des Schlußakkordes nicht gleichzeitig anschlagen kann, so sollte doch Liszt's Absicht durch eine Spielart, die von der der Arpeggien in den früheren Takten abweicht, deutlich werden.

*) The omission of the arpeggio sign is intentional. Even if we cannot strike all the notes in the chord at once, we do have to make Liszt's intention felt by a way of playing which differs from the arpeggio of the preceding bar.

3. AUX CYPRES DE LA VILLA D'ESTE N° II

Thrénodie

Andante, non troppo lento

f accentuato molto

f

sempre *f* pesante

8 un poco rall. *p* *pp* a tempo *f*

16 *f* *f* pesante

25 un poco rall. *p* *pp* a tempo *mf*

33 *pp* *mf*

40

cresc. - pp ff

Led. * Led. * Led. * Led. * Led. * Led. *

47 **Un poco animato**

grandioso

Led. * Led. * Led. * Led. *

52

ff

Led. * Led. * Led. *

57

Led. *

61 **Tempo I**

mf dim.. p

*) Die für beide Hände notierten Zeichen bedeuten die Hervorhebung zweier Töne, mit nachfolgendem *diminuendo*.

*) The signs written out in both hands signifie emphasis with respect to two notes but within this it also means *diminuendo*.

68

ten.

p dolce legatissimo

ten.

una corda *)

72

ten.

ten.

76

8

sempre dolce e legato

80

84

cresc...

*) *una corda* ist, trotz der inzwischen auftretenden Zeichen *cresc.* und *rinforz.* bis zum Auftakt des Taktes 178 gültig, was auch die Anweisung *sempre una corda* in den Takten 96, 106 und 146 ausdrücklich bestätigt.

*) The *una corda* remains valid right up to the upbeat of bar 178, in spite of the *cresc.* and *rinforz.* indications which occur meantime. This is confirmed by *sempre una corda* written out in bars 96, 106 and 146, too.

88 *rinforz.* *rall.* *smorzando*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

92 *a tempo* *p* *p tranquillo*

Ped. [1 3 5] *Ped.*

96 *espr. dolente* *p legato* *sempre una corda*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

100 *mf* *sempre una corda*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

104 *dim.* *mf sempre legatiss.* *sempre una corda*

Ped. *Ped.* *Ped.* *Ped.*

108 *mf* *sempre una corda*

Ped.

112 *8*
sempre dolce e legato
5 4
5 4
Leg. * *Leg.* *

116 *8*
Leg. * *Leg.* * *Leg.* * *Leg.* *

120 *5*
cresc...
Leg. * *Leg.* * *Leg.* * *Leg.* *

125 *8*
rinforz.
Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

130 *8*
smorz. *p*
con Leg. *pp tranquillo*
1 3 2 1 2 *3 1 2 3 2 1* *3 2 1* *1*

136 *espr. dolente*
p legato
Leg. * *Leg.* * *Leg.* * *Leg.* *

140

Ped. * *Ped.* * *Ped.* * *Ped.* *

144

dim. *mf* *ten.* *mf ten.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

sempre una corda

148

ten. *ten.* *Ped.*

152

8. *appassionato* *Ped.* * *Ped.* *

157

Ped. * *Ped.* * *Ped.* * *Ped.* *

162

tremolando *pp* *p marcato* *Ped.* * *Ped.* * *Ped.* *

167 *dolente* *sempre pp*
p marcato
pp trem. 24
Red. * *Red.* * *Red.* * *Red.* * *Red.* *

173 *dolente* *ff*
Red. * *Red.* * 12 * 6

178 *Un poco animato* *grandioso*
tre corde *Red.* * *Red.* * *Red.* * *Red.* *

183 *ff* *Red.* * *Red.* * *Red.* *

187 *Red.* * *Red.* *

192 *Tempo I*

ff *Red.* *

201 *rall. a tempo*

dim. p pp *una corda*

208 *ten.*

*p legato ten. espr. ten. Red. **

213 *ten.*

*ten. Red. **

219

*Red. **

1
5 4 3 2 1 2 5 4 1 2 3
p dim.
Led. *

ten. p
8
5 5
Led. * Led. *
ten. Led.
sempre una corda

8
Led. * Led. * Led. * Led. * Led. * Led. * Led. *
sempre arpegg. e p

Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. *

rall. dim. Più lento
Led. * Led. * Led. * Led. * Led. * Led. *

4. LES JEUX D'EAUX À LA VILLA D'ESTE

Allegretto
p vivace

Ped. *

2

cresc. poco a poco -
Ped. *

5

8
Ped. *

8

8
Ped. * con Ped.

11

dim. -

pp leggieriss. non legato

una corda

ped. * *ped.* * *ped.* *

cresc. molto

ped. * *ped.* * *ped.* *

trillo

rinforz.

ped. * *ped.* *

trillo

ped. *

dim.

ped. * *ped.* * *ped.* *

un poco rall.

P

più dim.

ped. * *ped.* *

[3 5 1 3 4] *ped.* [4]

Un poco più moderato

34

5
2

4
2

smorz.

dolciss. tranquillo

tremolando
sempre una corda

♩

42

un poco marcato la melodia

sempre pp e legatiss.

4

2

1

4

2

2

3

1

2

1

2

tr

3

2

3

2

tr

♩

48

un poco espr.

♩

53

leggiere

5 8

2 3 2 3 2 3 2

1 1 1 1 1

5 3 2

2 1

5 3

2 1

stacc.

3

3

2

1

2 3 4

1

♩

58

8

dim.

♩

64

pp

pp

4

3

♩

pp

un poco espr.

Led.

Led.

Led.

Led.

Led.

Led.

Led.

leggiero

stacc.

Led.

Led.

dim.

Led.

sempre stacc.

sempre legato e cantando

tr

Led.

Led.

Led.

Led.

Led.

Led.

Led.

Led.

98

8

tr

1 2

4

Leg. *

Leg. *

Leg. *

Leg.

This system contains measures 98 through 102. The right hand features a continuous eighth-note pattern with a dynamic marking of *Leg.* and a fermata over the first measure. The left hand has a simple accompaniment with a trill in the second measure and fingerings 1, 2, and 4.

103

8

2 2

3

Leg. *

Leg. *

Leg. *

This system contains measures 103 through 107. The right hand continues with eighth-note patterns and includes fingerings 2 and 2. The left hand has a simple accompaniment with a triplet in the second measure and dynamic markings of *Leg.* and asterisks.

108

8

5 1 1 5

5 1 1 5

2 3 4 5 3 4 5

3 4 5 3 4 5

3 4 5 1 4 5

3 4 5 4

3 5 4

4

[2 1]

Leg.

sempre legato

This system contains measures 108 through 111. It features complex right-hand patterns with many fingerings (e.g., 5 1, 1 5, 2 3 4 5 3 4 5, 3 4 5 3 4 5, 3 4 5 1 4 5) and a tremolo in the final measure. The left hand has a simple accompaniment with fingerings 3, 4, 5, 4, 3, 5, 4, 4, and a dynamic marking of *Leg.* The instruction *sempre legato* is written below the first measure.

112

8

2 5 2 2 5 2

5 5 4 3 2

1 2 3 5 1

1 5

3 4 5 4

3 5 4

3

5 4

This system contains measures 112 through 115. The right hand has eighth-note patterns with fingerings 2 5, 2 2 5 2, 5 5 4 3 2, 1 2 3 5 1, and 1 5. The left hand has a simple accompaniment with fingerings 3, 4, 5, 4, 3, 5, 4, and a dynamic marking of *Leg.*

116

8

2 3 4 5 3 4 5

3 4 5 3 4 5 3 4

2 5 5 2

5 4 3 2

4

5

2

Leg.

This system contains measures 116 through 119. The right hand has eighth-note patterns with fingerings 2 3 4 5 3 4 5, 3 4 5 3 4 5 3 4, 2 5 5 2, and 5 4 3 2. The left hand has a simple accompaniment with fingerings 4, 5, 2 and dynamic markings of *Leg.* and asterisks.

120

8

5 1 1 5

1 3 4

2 1

2

Leg.

This system contains measures 120 through 123. The right hand has eighth-note patterns with fingerings 5 1, 1 5, and 1 3 4. The left hand has a simple accompaniment with fingerings 1, 3, 4, 2, 1, 2 and a dynamic marking of *Leg.*

123

Musical score for measures 123-125. The right hand features a complex melodic line with triplets and slurs. The left hand provides a bass accompaniment with slurs and fingerings. Performance markings include *ped.*, *cresc.*, and asterisks.

126

Musical score for measures 126-128. The right hand continues with intricate melodic patterns. The left hand has a steady accompaniment. Performance markings include *ped.*, *rinforz.*, and asterisks.

129

Musical score for measures 129-131. The right hand plays a series of chords with slurs. The left hand has a similar chordal accompaniment. Performance markings include *ped.* and asterisks.

132

Musical score for measures 132-134. The right hand features a dense texture of chords. The left hand has a sparse accompaniment. Performance markings include *pp* and *ped.*

135

Musical score for measures 135-137. The right hand has a melodic line with slurs and fingerings. The left hand has a chordal accompaniment. Performance markings include *ped.* and asterisks.

138

Musical score for measures 138-140. The right hand continues with a melodic line. The left hand has a simple accompaniment. Performance markings include asterisks.

141 8

con Sed.

...sed aqua. quam ego dabo ei, fiet in eo fons aquae salientis in vitam aeternam.
 (Evang. sec. Joannem 4, 14.)

144 8

pp dolciss.

m.s.

pp

legato

148 8

Sed.

un poco rall.

152 8

smorzando

Sed.

a tempo

156 8

sempre dolcissimo e legato

Ped. *

160 8

Ped. * *Ped.* * *Ped.* * *Ped.* *

164 8

Ped. *tre corde* cresc. - - -

168 8

* *Ped.* * *Ped.* *

172

rinforz.

tr

Ped.

177

dim.

tr

Ped.

182

marcato

m.s.

mp un poco marcato

Ped.

186

marcato

Ped.

190

Ped.

194

Led. * *Led.* * *Led.* *

un poco accelerando

198

poco a poco cresc. * *Led.* * *Led.* *

204

più cresc. * *Led.* * *Led.* *

209

* *Led.* * *Led.* * *Led.* *

string.

214

ff * *Led.* * *Led.* * *Led.* *

rall.

a tempo

220

ff *brioso*

2

3

Ped.

223

8

ff

ff

*

227

ff

ff

Ped.

230

8

ff

ff

*

234

ff *rinforz.*

ff

rinforz.

Ped.

*

237

Ped.

34
240

8

dim.

* *Red.*

243

8

Un poco più lento

pp

3

3

* *Red.* * *Red.* *

248

8

pp

* *Red.* * *Red.* * *Red.* *

256

8

pp

pp

* *Red.* *

264

8

cresc. -

sf

* *Red.* *

271

f

8

* *Red.* * *Red.* *

5. SUNT LACRYMAE RERUM

En mode hongrois

Lento assai

ff

riten.

dim.

pp

Più lento

f molto accentuato e

sf

doloroso

dim.

f

dim.

marcato

24

Leg. *Leg.* *Leg.* *Leg.*

28

p *sostenuto* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *espr.*

33

appassionato *ff marcato* *pesante*

38

con Leg.

42

ff eroico

47

ff

52

ff dim. dol-

Led. *

57

Un poco più mosso

cissimo, amoroso

sempre pp

una corda

Led. *

63

un poco marcato

Led. *

68

Led. *

72

sempre dolce

Led. *

77

Led. *

87

[4 3 2 1] 4 3 1 3 2 1 2 3 4

sempre legato

Leg. * *Leg.* *

85

[1 3 2 1 5 4 2 1 5 3 1]

dim. *p*

Leg. * *Leg.* * *tre corde*

89

cantando e legatiss.

cantando *Leg.* * *Leg.* *

93

Leg. * *Leg.* * *Leg.* *

97

8

cre - - scen - - do - - molto - -

Leg. * *Leg.* * *Leg.* * *Leg.* *

101

ff

Musical score for measures 101-104. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *ff*. The lower staff is in bass clef with the same key signature. Both staves feature complex rhythmic patterns with many beamed notes and slurs. There are several *Red.* markings with asterisks in the bass staff. A large slur spans across the top of both staves.

105

sempre ff

Musical score for measures 105-109. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a dynamic marking of *sempre ff*. The lower staff is in bass clef with the same key signature. Both staves feature complex rhythmic patterns with many beamed notes and slurs. There are several *Red.* markings with asterisks in the bass staff. A large slur spans across the top of both staves.

110

sf

Musical score for measures 110-116. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a dynamic marking of *sf*. The lower staff is in bass clef with the same key signature. Both staves feature complex rhythmic patterns with many beamed notes and slurs. There are several *Red.* markings with asterisks in the bass staff. A large slur spans across the top of both staves.

117

sempre ff

Musical score for measures 117-123. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a dynamic marking of *sempre ff*. The lower staff is in bass clef with the same key signature. Both staves feature complex rhythmic patterns with many beamed notes and slurs. There are several *Red.* markings with asterisks in the bass staff. A large slur spans across the top of both staves.

124

Musical score for measures 124-129. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. Both staves feature complex rhythmic patterns with many beamed notes and slurs. There are several *Red.* markings with asterisks in the bass staff. A large slur spans across the top of both staves.

6. MARCHE FUNÈBRE

En mémoire de Maximilien I,
Empereur du Mexique. † 19 Juin 1867

„In magnis et voluisse sat est.“

Andante maestoso, funebre

8. Ped. * Ped. *

7. 8. Ped. * Ped. *

13. dim. mp pesante f marcato

19. sempre legato **) Ped. *

*) Die tiefe Lage erfordert bei den heute stärker besaiteten Klavieren häufigeren Pedalwechsel bzw. die Verwendung des Pedalvibratos (vgl. die Bemerkungen über den Pedalgebrauch im Vorwort zur Serie).

*) On modern pianos, which have stronger strings, the deep register demands more frequent pedal changes, or pedal vibrato (see also the part on the use of the pedal in the foreword to the series).

**) *sempre legato* bedeutet hier und in Takt 36, von der üblichen Praxis abweichend, auch eine Beibehaltung der synkopischen Überbindungen in der inneren Stimme der linken Hand: eine Beendigung der Synkopierung ist durch nichts gerechtfertigt.

**) Here and in bar 36 the *sempre legato*, unlike usual practice, also signifies the continuation of the connecting slurs of the syncopations in the inner part in the left hand: there is nothing to justify the discontinuation of these syncopations.

23

cre - scen - do - - p

Led. * Led. * Led. * Led. *

28

Led. * Led. *

33

mp pesante *f marcato* *sempre legato*

Led. * Led. *

37

cre -

Led. * Led. * Led. *

41

scen - do - - p

Led. * Led. * Led. *

46

espressivo

Led. * Led. * Led. *

52

dolce

59

dolce

espr.

67

Recitativo

75

83

tranquillo, grandioso

p

tremolando

90

un poco cresc. dim.

98

musical score for measures 98-103, featuring piano and bass staves with dynamic markings *cresc. molto* and *ff*. Includes fingerings and *Leg.* markings.

104

musical score for measures 104-109, featuring piano and bass staves with dynamic markings *ff*, *trionfante*, and *ff sempre*. Includes fingerings and *Leg.* markings.

110

musical score for measures 110-114, featuring piano and bass staves with dynamic marking *legato*. Includes fingerings and *Leg.* markings.

115

musical score for measures 115-120, featuring piano and bass staves with dynamic marking *sempre ff*. Includes fingerings and *Leg.* markings.

121

musical score for measures 121-126, featuring piano and bass staves with complex rhythmic patterns. Includes fingerings and *Leg.* markings.

7. SURSUM CORDA

Erhebet eure Herzen

Andante maestoso, non troppo lento

p *marcato*

Red. *

7 *accentuato molto* *f* *sempre legato e sostenuto*) assai*

Red. *

13 *Red.* *

19 *f sempre* *Red.* *

*) Die Anweisungen *sostenuto* hier und in Takt 26 sowie *agitato* in Takt 54 beziehen sich nicht auf das Tempo sondern auf die Spielweise.

*) Here and in bar 26 the *sostenuto*, and in bar 54 the *agitato* do not refer to the tempo but to the way of playing.

25

sempre legato e sosten.

Ped. * Ped. * Ped. * Ped. *

31

marcato

Ped. Ped. marcato Ped. Ped.

37

sempre ff

Ped. * Ped. * Ped. * Ped. *

43

Ped. Ped. Ped. Ped. *

49

più rinforzando ed agitato

Ped. * Ped. Ped. * Ped.

55

Led. * *Led.* * *Led.*

60

Led. * *Led.* * *Led.* *

65

un poco riten.

sempre ff

Led. * *Led.* * *Led.*

71

a tempo

fff sempre e tenuto il canto

fff simile

Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.*

